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An Introduction to the Pronunciation of French

By PHILIP H. CHURCHMAN

This method aims to present a rational explanation of the phenomena of phonetics, gives for the proper production of the sounds of the language, and graded exercises to train the vocal organs. The book is the result of study and observation in France, and of research among the most recent scholarly works on the subject of practical phonetics. The book is meant to serve a practical purpose in an elementary way, and in order to combine the virtues of the beginners' manual with those of a more advanced book of reference, the essentials that every student of French should know have been printed in large type and the finer points are explained in smaller print.

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EXERCISES ON FRENCH SOUNDS

BY
PHILIP H. CHURCHMAN

CLARK COLLEGE



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NOTE

This manual is but a briefer and simpler statement of material to be found in my *Introduction to the Pronunciation of French* (Jenkins); in a work like this completeness and minute accuracy are of course not to be expected. For advanced classes the *Introduction* is probably to be preferred, and it would be wise, too, for teachers using this manual to be familiar with the facts discussed in the longer work. The changes introduced in this book, which, it is hoped, will commend it to teachers desiring a systematic but simple treatment of French pronunciation, are : (1) the elimination of all but the essential rules ; (2) the expansion of important exercises ; (3) the simplification of the phonetic signs ; (4) a radical rearrangement of the order of presentation. I have thought it best in this little book to give first a general treatment of the more important sounds, in which section of the book only the barest essentials are to be found, the exercises containing no words of more than one syllable, and no phonetic writing being even suggested. Part II begins with the questions of syllabification and tonic accent, after which a fuller treatment of the principles of pronunciation and orthography is introduced ; the exer-

cises in this part contain polysyllabic words, and the writing of exercises phonetically is advocated.

My thanks are due to my friend, Dr. R. L. Hawkins, of Harvard University, for his skilful assistance in the reading of the proofs as well as for some suggestions before printing was begun.

P. H. C.

TABLE OF PHONETIC SYMBOLS.

A simple phonetic alphabet is used in this book. As some of its characters do not belong to the French alphabet, and as they all have a fixed value unknown to the standard orthography, a reference table of all but the most obvious is here given. In the first column will be found the phonetic symbol, beside which is a French word containing the sound in question ; each sign has the value of the italicized letter or letters in the word next to which it stands.

a <i>patte</i>	ou <i>vous</i>
â <i>pâte</i>	eú <i>peu</i>
k <i>col (quand)</i>	eu <i>peur</i>
é <i>allé</i>	ã <i>dans (dent)</i>
è <i>pêche</i>	ê <i>vain (vin)</i>
e <i>me</i>	õ <i>bon</i>
f <i>faire (nymphé)</i>	ẽu <i>un</i>
g <i>gâter (guêpe)</i>	y <i>diable (baïl)</i>
i <i>si (Cyr)</i>	w <i>oui</i>
j <i>gît (jour)</i>	u <i>lui</i>
o <i>poche</i>	sh <i>chat</i>
ô <i>peau (pot)</i>	ñ <i>digne</i>
s <i>œux (seul)</i>	: <i>sign of length</i>
u <i>vu</i>	
z <i>zone (rose)</i>	

NOTE.—The defects of the signs **eú**, **eu**, **ẽu**, **ou**, and **sh**, from the strictly phonetic point of view, are obvious, but it is believed that they are none the less acceptable on purely practical grounds. The desire for simplicity and for harmony with the standard French spelling has alone guided the selection of these symbols.

EXERCISES ON FRENCH SOUNDS

PART I

THE SOUNDS

NOTE.—The correct pronunciation of French makes necessary a greater activity and vigor of articulation than does English. In English the vocal organs are frequently relaxed, and their changes of position are generally neither rapid nor sharp; the tongue is rarely thrust vigorously forward; the lips are seldom advanced, even when rounded. French, on the contrary, is always energetic and forcible; the vocal organs are tense, and their movements are quick and marked; it is distinct, therefore, even when rapidly enunciated. Unless these facts be continually borne in mind, a satisfactory pronunciation will never be acquired.

I.—THE VOWELS.

SERIES I (denoted by *i*, *é*, *è*, and *a*).¹

1. *i*. This sound is like the vowel in "feet", with the corners of the mouth drawn far back as in smiling.

¹ Characters printed in heavy type are phonetic symbols for the various sounds; the letters of the alphabet are always referred to by characters in italics. French words, except in the exercises, are printed in heavy type, and the silent letters contained in them are in italics.

The teeth should be nearly closed. It is usually written *i*.

EXERCISE.—*Île, ivre, if, il, biche, dit, fils, guide, gîte, qui, lit, mie, nid, pie, rit, si, tige, vie, oui, mine, mille, mis, mit, prie, plie, pli, dire, pire, dites, lis, gris, grise.*

2. *é* ("close *e*"). Nearly like *a* in "bakery"¹. The commonest ways of writing this sound are:—(1) *é*, and (2) *e* (without accent mark) before all *silent* final consonants except *t*: *été, donner.*

NOTE.—Two errors are frequently committed by beginners who attempt this sound. In the first place it is not sharply enough differentiated from the next sound ("open *e*"), probably because the two sounds happen to be most frequently represented by the letter *e*. As a matter of fact *é* is quite close to the sound *i*; the mouth is but a little wider open than for that sound. Secondly, English-speaking people invariably tend to pronounce what is called a "glide". In saying the English word "bake", for instance, we first pronounce a pure vowel somewhat like *é* (or *è*), and then pass to a glide that sounds like the *ee* of "feet": this French *é*, on the other hand, is a uniform sound throughout, and no shift of the vocal organs should be allowed during the production of it.

EXERCISE.—*Blé, dé, fée, gué, lé, lez, mes,² nez, pré, rez, ses, thé, chez, clef, pied.*

3. *è* ("open *e*") is like the vowel of "bed" pronounced with the mouth open wider than for the Eng-

¹ For several of these phonetic equivalents I am indebted to Professor C. H. Grandgent's *Essentials of French Grammar*.

² *Les, des, mes, tes, and ses* may be pronounced with *é* or *è*.

lish sound. The mouth should be much wider than for *é*, from which sound it should be sharply distinguished : it should approach *a*. Avoid also the "glide" *eh-ee* (see note under *é*). Some of the more common ways of representing this sound are *è*, *ê* (note the accent marks), *ei*, and *ai* (with some exceptions) :—*père*, *chêne*, *Seine*, *aime*.

EXERCISE.—*Bête*, *des*, *fête*, *guère*, *j'aime*, *laine*, *mais*, *neige*, *pair*, *quête*, *raie*, *Seine*, *taire*, *vaine*, *zèbre*, *vrai*, *cène*, *scène*, *faite*, *tête*, *reine*, *raine*, *aise*, *blème*, *crête*.

4. *a* is quite similar to the American *a* in "at", or, more strictly, between the English vowel sounds in "at" and "art". This is the usual sound of the letter *a* in French.

EXERCISE.—*Bal*, *date*, *fade*, *gare*, *jatte*, *car*, *la*, *ma*, *natte*, *par*, *raf*, *sa*, *ta*, *va*.

SERIES II (*â*, *o*, *ô*, *ou*).

1. *â* (the less common sound of *a* in French) is similar to *a* in "art". Do not round the lips as for the English "hall", or this sound will be confused with the second of the series. The most common way of representing this sound in French is *â* (note the accent mark), except in verb endings : *âme*, *Pâques*.

EXERCISE.—*Âme*, *âne*, *bâche*, *gâche*, *câble*, *lâche*, *mâle*, *pâle*, *râle*, *tâche*, *pâte*, *blâme*, *Pâques*, *plâtre*, *âpre*.

2. *o* ("open o", the common sound of *o* in French) may be compared to the *o* in "for". It falls "between the *u* in 'hut' and the *o* in 'hot' (rounded)". It is like an *â* with the lips more rounded. Distinguish *o* and *ô*; the first approaches *â*,

EXERCISE.—*Bonne*, dot, *folle*, *gomme*, *Georges*, col, *loge*, *molle*, *note*, *poche*, *robe*, *sotte*, *toque*, *vogue*, *cote*, cor, *comme*, *notre*, *sort*, *bord*, *mort*, *fort*, *gosse*, *votre*, *docte*, *dogme*, *golfe*, *force*, *orgue*.

3. *ô* ("close *o*", the less common sound of *o* in French) is like the *o* of "tone", with the lips forward and rounded so as to leave but a small opening. Distinguish *ô* from *o*: *ô* is close to *ou*. Just as the English "long *a*" (as in "bake") is really the two sounds *eh-ee*, so the English "long *o*" of "tone" is made up of a pure vowel followed by a glide similar to the *u* in "full". No suspicion of this glide should be allowed in making the French "close *o*".

Common ways of representing this sound are *ô* (with accent mark), *au* (with exceptions), and *eau*: *tôt*, *sau*^t, *sceau*.

EXERCISE.—*Beau*, *daube*, *fau*^x, *gauche*, *jaune*, *cône*, *l'eau*, *môle*, *nôte*, *peau*, *rôle*, *seau*, *tôt*, *veau*, *au*^x, *aube*, *côte*, *môme*, *dôme*, *vôte*.

4. *ou* is like the *oo* of "foolish", with the lips more forward and rounded as if to whistle. It is represented in French by *ou*.

EXERCISE.—*Bouche*, *doute*, *fou*, *goutte*, *joue*, *cou*, *lou*^p, *mou*, *nous*, *pou*^f, *roue*, *sou*, *toute*, *vous*, *tousse*, *tous*, *tou*^t, *jour*, *ou*, *où*, *aou*^t, *cou*^p, *trou*, *lou*^{ent}, *chou*, *sou*^t, *blouse*, *douze*, *doux*, *lour*^{ds}, *Lourdes*, *sou*rd, *sourde*, *pou*^{ts}, *rou*^x, *tou*^x, *hou*^x.

SERIES III (*u*, *eú*, *eu*, *e*).

1. *u*, like the German *ü*, has no counterpart in English. It is difficult for beginners. To make this sound, round the lips as for *ou*, and, without chang-

ing the lip position, say **i**. Remember that it is **ou** infected by **i**, and not **i** followed by **ou**, as in the English "yew". The letter *u* is the common sign for this sound in French.

EXERCISE.—Bu, du, fut, Jules, cuve, lu, mule, nu, pu, rue, su, tu, vu, zut, mur, mâr, mure, mûre, sur, une, pure, plus, vue, lune, dur, urne, brune, plu, rude, prude.

2. **eú** has no exact counterpart in English, but it may be compared to the vowel in "sir", with the lips much more rounded. The tongue should be in the same position as for **é**, and the lips rounded as for **ô**. It is represented in French by *eu* and *œu* when final or followed by silent final consonants (but not by *eu* in forms of **avoir**): **peu**, **vœu**, **bœufs**, **deux**.

EXERCISE.—Bœufs, deux, feu, gueux, jeu, queue, bleu, meut, noëud, pieux, preux, ceux, vœu, yeux, lieu, lieux, feux, creux, Dieu, veux, peu, peux, peut, œufs.

3. **eu** is somewhat like the *i* of "sir". The tongue should be in the same position as for **è**; the lips form a rounded ellipse, as for **o**. It is commonly represented in French by *eu* and *œu*, except as explained under **eú**: **bœuf**, **leur**.

EXERCISE.—Bœuf, gueule, jeune, cœur, leur, meurt, neuf, peur, preuve, sœur, veuve, œuf, seul, beurre, peuple, cœur, meurtre, fleuve, œuvre, heure, fleur, meure.

4. **e** ("feminine *e*") is like the slurred *e* in "th' man", or the *u* in "suppose". It is practically the same as a short **eu**. It is represented by *e* (without accent marks) when not followed by a consonant in the same syllable: **ve-nir**, **me**, **de-ve-nir**, **re-pas**.

EXERCISE.—De, je, que, le, me, ne, se, te, ce.

SERIES IV (*ã, ê, ô, eũ*): THE NASAL VOWELS.

When a vowel is followed directly in the same syllable by *m* or *n* it completely changes quality and becomes nasal; thus, **embonpoint**, **enfant**, **lointain**, and **un** contain nasal vowels only, while **u-ne**, **même**, **sai-ne**, **pei-ne**, **ba-nal** contain no nasal vowels. It should be remembered that this union of *m* or *n* with a preceding vowel represents a single vowel sound, in which there remains no consonantal **m** or **n**. After a nasal vowel has been pronounced, the mouth should remain open; thus, in **temps** there should be no lip pressure (as for the consonant **m**), and in **tant** no tongue pressure (as for **n**). The nasal vowels are four, corresponding to the four "oral" vowels **â, è, o, eu**. A rough rule for nasalizing a vowel is to "talk through the nose" somewhat while pronouncing it; but the harsh metallic quality of the ordinary American nasal voice (caused by opening the nasal passage only a little) is far from the resonant musical French nasal, which is due to a wide-open nose-passage. To make a French vowel nasal we bring the tongue and the soft palate near enough together for the air to be expelled through the mouth and nose at the same instant. In such English sounds as those in "sang" and "sung" the tongue and palate actually meet and a consonant is formed; this is to be carefully avoided.

1. *ã* is the vowel *a* in "mar" made nasal. Do not confuse this sound with the third of this series; keep the mouth open wide. *ã* is represented in French spelling by *am, an, em, en*: **ample, dans, dent, temple**.

EXERCISE.—**Banc, dent, fange, gant, Jean, quand, l'an,**

manche, *Nantes*, *panse*, *rang*, *cent*, *tant*, *vent*, *an*, *en*, *franc*, *membre*, *gendre*, *rampe*, *camp*, *lampe*, *centre*, *blanc*, *blanche*, *sang*, *sans*, *sens*, *s'en*, *champ*, *temps*, *tante*.

2. *ẽ* is the *a* in "man" made nasal; it is like the vowel of "sang", without the consonantal *ng*. Represented in French spelling by *in*, *im*, *ain*, *aim*, *ein*, *eim*; **vin**, **simple**, **vain**, **faim**, **sein**, **Reims**.

EXERCISE.—*Bain*, *daim*, *fin*, *gain*, *gindre*, *quinze*, *lin*, *main*, *nain*, *pin*, *reins*, *sain*, *teint*, *vain*, *vin*, *faim*, *sein*, *simple*, *pain*, *Rhin*, *frein*, *loin*, *soin*, *moins*, *joindre*, *foin*, *crin*, *juin*, *crains*, *craint*, *vingt*, *cinq*, *coin*.

3. *õ* is the *a* in "maw", made nasal; like the vowel of "long", without the consonantal *ng*. Keep the lips forward and rounded, so as not to confuse this sound with *ã*. *õ* is represented in French spelling by *om* and *on*: **nom**, **non**.

EXERCISE.—*Bon*, *dont*, *font*, *gond*, *jonc*, *compte*, *long*, *mon*, *non*, *pont*, *rond*, *son*, *ton*, *vont*, *donc*, *longue*, *ombre*, *comble*, *sont*, *ont*, *on*, *plomb*, *ronde*, *onze*, *pompe*, *fond*, *fondre*, *oncle*.

4. *ẽu* is the *i* in "sir", made nasal. Its vowel quality is similar to that of "sung". Represented in French spelling by *um* and *un*: **humble**, **chacun**.

EXERCISE.—*Un*, *humble*, *Mennig*, *brun*.

II.—THE SEMIVOWELS : *y*, *w*, *u*.

Not every written vowel, either in French or in English, indicates a full syllabic pronunciation. The *i* of "question" and "senior", for instance, is more like the *y* of "you" than the full vocalic *i* of "machine"; in "holy oak" (carefully pronounced) the *y* is a vowel, in "whole yolk" it is not. These sounds that are not full vowels are called *semivowels*; they unite with the following vowel to form a single syllable.

1. **y** is like the *y* of "you". It is represented in French spelling by *i* and *y* before vowels : **diamant**, **yacht**.

EXERCISE.—*Bien*, *diacre*, *fier*, *kiosque*, *lien*, *mien*, *nier*, *pieu*, *rien*, *science*, *tiare*, *vieux*, *hier*, *fier*, *lier*, *chien*, *miette*, *yeux*, *yacht*, *yole*, *siècle*, *Pierre*, *nièce*, *bière*.

2. **w** is like a rounded English *w*, as in "won". It is represented in French by *o* (before *i*) and by *ou* : **oui**, **moi**.

EXERCISE.—*Bois*, *doigt*, *fouet*, *goître*, *jouez*, *coin*, *louer*, *moi*, *noir*, *poire*, *roi*, *soi*, *toi*, *voua*, *mois*, *oui*, *jouai*, *joueur*, *loueur*, *Louis*, *louange*, *joint*, *ouest*, *douane*, *trois*, *fois*, *voie*, *doit*.

3. **u** (represented by *u* before vowels) is difficult. It is practically equivalent to a light *u*, and is best learned by being first treated as a full vocalic *u*, and carefully pronounced as a separate vowel; later it

should receive only the light pronunciation of the semivowel. This sound is almost universally mispronounced by beginners as if it were a W.

EXERCISE.—Buis, duel, fui*t*, juin, cuir, lui, muer, nuit, puis, Ruy, sueur, tuer, fruit, puise, muel, puer, nuée, nuage, nuire, huer, leur (*compare* loueur), tueur, suite, ruine, tuile, cuivre, cuistre, cuisse, huile.

III.—THE CONSONANTS.

All consonants should be forcibly articulated, especially those that are final in pronunciation (English finals are commonly weak); the mouth should never be left closed after a final pronounced consonant. We shall first take up the more difficult consonants.

1. **r** (represented by the letter *r* alone) is like nothing in English. The tongue should be well forward in the mouth, and the sound lightly trilled at its tip. The French **r** is, perhaps, most nearly approached in English by the somewhat affected speech of the actor or public speaker who, *at the beginning of his syllables*, “rolls his *r*’s”. The sound may be advantageously practised at first in combinations with **d**, e. g., “dry”, “drip”, “drop”, “drum” (as in Scotch or Irish dialect); next it should be tried when it falls between vowels, as in **serai**, **aride**, etc.; later in more difficult combinations. Those who have difficulty in pronouncing this trill may be helped by practising, rapidly and repeatedly, the groups “kda”, “bda”, “gda”, etc., which will approach “kra”, “bra”, and “gra”. Difficult words like **arbre** and **meurtre** are excellent exercises: they should be practised slowly and carefully, as if spelled “a-rre-be-rre” and “meu-rre-te-rre”. Two faults characterize the pronunciation of French **r** by English-speaking people: (1) Western Americans (all Americans, in fact, that pronounce *r* at all) turn the tip of the

tongue back near the roof of the mouth, and thus produce a sound never heard in French. (2) For the American Southerner, the New Englander, and the Englishman, *r* at the end of a syllable (that is to say, unless it is directly followed by a vowel) has no existence: for them "father" is identical with "farther", "morn" rhymes with "dawn", and "parse" with "pass". Either of these defects is fatal: *the letter r, wherever it is to be sounded in French, should receive a carefully trilled pronunciation, with the tongue well forward.* Final *r* will need especial attention: in words like **pour** and **venir** it is in danger of losing its quality and generating an extra syllable; thus "pou-ah" and "ve-nee-ah", or (for the Western American) "pou-err" and "ve-nee-err".

EXERCISES:—(1)¹ Dra*, dri*, dro*, drou*, dru, dré*, dry*, drip*, drop*, drum*.

(2) Serai,² seras, sera, serons, serez, seront, aurai, auras, aura, aurons, aurez, auront, aride, parer, lira, fera, dira, courais, mourait.

(3) Car, par, pour, pur, père, Brie, franc, grand, prie, crie, très, carte, porte, perte, frise, croûte, lard, porc, peur, leur, meurt, meure, rang, roi, rit, reine, rat, rose, roue, rue, rime, rond.

2. **l** (represented by *l* alone) is quite different from *l* in English. The tongue is pressed hard against the roots of the upper teeth,—as for **d**,—and narrowed so that the voice escapes at the sides. Prepare the

¹ Starred forms are not French words.

² As it is impossible to find intervocalic *r* in genuine monosyllables, and as it is essential that the sound be practised in intervocalic position early in the study of pronunciation, we have allowed ourselves to introduce here these few words of two syllables.

tongue for **d**, and then pronounce **l** forcibly with just a suggestion of **d** in it. Those accustomed to the English *l* fail to narrow the tongue sufficiently, turn its tip back in the mouth, and articulate weakly. Sometimes the English *l* becomes (in such words as "tell", "Italian") a hollow vocalic sound that is quite un-French (compare **tel** and **Italien**). To guard against these defects, be sure that the *tongue is well forward, that it is flattened as much as possible against the roof of the mouth, and that the articulation is vigorous.*

EXERCISE.—*La, long, les, lit, elle, aile, belle, bal, balle, bol, folle, col, coule, miel, il, ils, Gaule, salle, malle, tel, telle, pâle, mule, Jules, gueule, meule, branle, pelle, ville, mille, gille, Gil, Lille, molle, boule, foule, poule, roule, tulle, tuile, huile, tôle, rôle, môle, saule, gaule, frêle, fleur, flair, flot, bleu, blond, blé, blême, blanc, clerc, clou, classe.*

REMARK. When *l* or *ll* is preceded by *i* in the same syllable, the sound of **l** usually disappears. In this case *il* and *ill* (if preceded by a vowel) are exactly equivalent to the semivowel **y**; **ail, éveil, grenouille** (note that this semivowel *follows* a vowel). After a consonant, *il* or *ill* is equivalent to **i + y**: **mil** ("millet"), **fille, chenille**. This sound is called "liquid *l*".

EXERCISE.—*Bille, fille, mil, pillent, quille, bail, maille, paille, caille, taille, vaille, veille, fouille, mouille, rouille, souille, deuil, œil, vieille, veuille, ouaille, brillent, grille, trille.*

3. **t**. The point of the tongue should be pressed hard against the upper or lower teeth and its upper surface against the roof of the mouth; make the sound a sharp explosion. Practice "atda", and the resulting compound sound will be very close to the French

t, which is represented in French spelling by *t* and *th*; **traiter**, **dot**, **thé**.

EXERCISE.—*Tête*, *tâte*, *tante*, *toute*, *triste*, *traite*, *trente*, *trou*, *trois*, *très*, *ton*, *ta*, *tes*, *taxe*, *toré*, *tour*, *taire*, *toi*, *thème*, *thèse*, *thym*, *thon*, *tome*.

4. **ñ** is like the *ni* of “union”, but pronounced as a single sound, and not as a succession of two sounds. It is represented by *gn* (except in a few learned words): **agneau**, **daigner**.

EXERCISE.—*Bagne*, *digne*, *gagne*, *joigne*, *cogne*, *ligne*, *rogne*, *saigne*, *peigne*, *règne*, *signe*, *duègne*, *plaigne*.

PART II

WORDS AND SYLLABLES.

SYLLABIFICATION.—French can never be satisfactorily read until one has a clear idea of the division of words into syllables; the proper grouping of the letters is essential to a correct understanding of the sounds represented. French words are so divided that, if possible, a consonant or an easily pronounced group of consonants shall begin each syllable. The rules for division into syllables are these:—

I. Consonants between vowels belong to the syllable of the second vowel in the following two cases:

(1). Every single consonant (except *x*); also *ch*, *ph*, *th*, and *gn*, which are really single sounds: e. g., **é-vé-ne-ment**, **pé-né-tré**, **di-gni-té**, **a-char-né**, **a-théc**.

(2). Groups of two or even three consonants of which the last is *r* or *l* and which are capable of beginning a French word: **ta-ble**, **a-thlè-te**, **a-droit**, **i-vre**, **rè-gle**, **tim-bre**, **in-flu-en-ce**. (*Rl* and *lr* cannot begin French words).

II. Other groups of consonants must be divided, e. g., **al-ler**, **par-ler**, **cor-rect**, **mon-ter**, **lan-gue**.

EXERCISES.—(1). Divide the following words into syllables: *était*, *exercice*, *donner*, *parle*, *baguë*, *témérité*, *agneau*, *offrir*, *exactement*, *instinct*, *inutile*, *simple*, *cime*, *souffler*, *mandat*, *bonté*, *âtre*, *union*, *prendre*, *débâcle*, *partir*, *lettre*, *facilité*, *calme*, *chambre*, *ensuit*, *ensuite*, *ouvert*, *ouverte*, *permis*, *permise*, *gris*, *grise*, *griser*, *marcher*, *sain*, *saine*, *fin*, *fine*,

(2). Pronounce the words in exercise (1), taking care always to join consonants to the vowels to which they belong, thus : *é-taiʔ*, and not "ett-ay".

TONIC ACCENT (i. e., stress of voice). — "In English words the accented syllables are very loud and the unaccented ones are very weak. If we should pronounce 'universality', a distant listener would be likely to hear nothing but *u* and *sal*".¹ In such English words as "Niagara", "American", "family", "general", "generally", "interesting", one syllable receives nearly all the emphasis, and the others are either slurred over, or not pronounced at all (e. g., the second syllable of "family" and "general", in ordinary rapid speech). A French word, on the contrary, is like a collection of equally emphasized monosyllables; as far as voice-stress is concerned, the French word *innocence* is more like "in no sense" than "innocence". The best authorities maintain that there is a slight tonic accent on the last syllable (not counting "feminine *e*") of a French word. "When a Frenchman says *universalité*, *u*, *ni*, *ver*, *sa*, *li*, all seem to be about equal in force, and *té* generally sounds a trifle louder".

We shall now apply to polysyllables the elementary principles already learned about the French sounds, and add a few details regarding pronunciation and spelling.

¹ C. H. Granugent, *op. cit.*

I.—THE VOWELS

SERIES I.

1. **i.** This sound may also be written *y*, and *ie* (at the end of words): **Cyr, demie.**

EXERCISE.—Fini¹, ministre, midi, ici, syllabe, minuit, demi, demie, abîme, imiter, parricide, Clovis, gris, grise, cerise, Cambyse, Venise, finir, gymnase, ligne, tenir, venir, soupir, cygne.

NOTE TO TEACHERS.—Every student of French pronunciation must have realized more or less clearly that the clumsy and deceptive spellings of the accepted usage are utterly unsatisfactory representations of the sounds. Some letters are wholly silent; some stand now for one sound, now for another. It is for this reason that teachers are coming to see the value of writing words phonetically in order to get before the student's eye a true picture of the sounds. For instance, such a word as *quand*, which is mispronounced by beginners in a variety of ways ("kwand", "kand", "kwann"), becomes unmistakable when written phonetically as *kã*; and it cannot be questioned that this true picture of the word will remain in the student's mind and help him to a correct pronunciation. If teachers will but try to overcome the existing prejudice against phonetic writing and give it a fair trial, they will certainly be rewarded by the

¹ Be sure to say "fee-nee" and "mee-neestr", not "finnee" and "minneestr".

awakening of an intelligent interest in matters of pronunciation that can be aroused in no other way. This is the point to begin writing the exercises phonetically.

2. **é**. This sound may also be written *ai* (at the end of verbs and in a few other words). **Et** ("and") is pronounced **é**. In **mes, tes, ses, des, and les**, the vowel = **é** or **è**.

EXERCISE.—**Allai, serai, aurai, donnai, pénétré, dégénéré, et, les, mes, j'ai, décédé, bébé, éternité, aimer, donner, aller, fidélité, bévée, fumée, charmer, charmai, député, Bérénice, laisser.**

3. **è**. This sound may also be written as follows :

(1). *e* (with no accent mark) in any syllable ending in a pronounced consonant : **celle, destin, perte, merle, cher, bec, bel**. Also in **est** (= "is").

(2). *e* (with no accent mark) before final *t* (pronounced or silent), and before *ille* or *il* ; **effet, jouet, éveil, abeille**.

EXERCISE.—**Chêne, chaîne, saine, senne, Vincennes, plaisir, raison, fier, sec, ciel, effet, est, est, rène, Rennes, tette, elle, cette, sexe, ferme, mesquin, allais, aurais, serait, seraient, aurait, auraient, soleil, orteil, groseille, éveil, net, jet, jouet.**

4. **a**. NOTES :—(1). In French the letters *oi* are regularly pronounced **wa** ; **moi=mwa, doigt=dwa**. (2). **E** has the value of **a** in a few words, e. g., **femme** (= **fam**), and **solennel** (= **solanèl**).

EXERCISE.—**Canard, cheval, donna, papa, donnât, malade, bavarde, femme, canal, baba, papa, Malaga, Panama, cap, lac, mal, moi, soi, loi, noir, poison, voir, choix, boîte, droite.**

EXERCISES ON SERIES I. (1) *i, é, è, a; i, é, è, a*; (etc., at least 5 times through the series).

(2) *i - - - - , é - - - - , è - - - - , a - - - -* (all very long). Repeat (1) and (2) alternately over and over.

(3) *Biche, béni, bêche, balle; qui, képi, quête, cab; si, céder, c'est, sa; dit, dé, dais, dame; fit, fée, fair, fade; gui, gai, guêpe, gage; git, j'ai, j'aime, jatte; lit, lé, laine, la; mie, médit, mère, ma; nid, né, naït, natte; pie, pétale, pair, patte; rit, ré, raie, rapt; tige, thé, taire, ta; vie, véto, vêts, va; zizanie, zébré, zèbre, basané.*

SERIES II.

1. **â.** This sound may also be represented by *a* (without accent mark) before final *s*, and (usually) before an *s* between vowels with the sound of *z*: **pas, base.** Also in several isolated words (see exercise). The letters *oi* have the sound of **wâ** in a few words, especially when preceded by *r*: **croix, mois.**

EXERCISE.—*Jaser, cas, las, mâle, tâtons, Châlons, repas, vase, base, écraser; ah, basse, classe, classer, damner, flamme, lasser, passer, passion; croit, trois, roi, mois, poids, pois, voie.*

REMARK.—Before the group *oi* (= **wa**) the consonant groups *bl, cl, gl, pl* (i. e., cons. + *l*), and *cr, dr, fr, pr, tr* (i. e., cons. + *r*), are hard to pronounce, on account of the combinations **blw, krw, trw**, etc. This difficulty is avoided by the insertion of a lightly pronounced "feminine *e*" just before the **w**: **croit** is, then, really **kr^ewâ**, **froid** is **fr^ewâ**, and **Blois** = **bl^ewa**.

EXERCISE.—*Blois, cloître, cloison, gloire, ployer, employer, croire, croit, droit, adroit, froid, froideur, effroi, beffroi, effroyable, proie, trois, Troyes, Troyens.*

2. **o** may also be written *au* before *r* and in a few special cases; **aurore, Maure, Paul.**

EXERCISE.—Aurons, aurez, Faure, Paul, aurore, choquer, moquer, implorer, adorer, ignorant, monotone, pomme, soldat, octobre, automne, colonne, approche.

REMARK.—Care should be taken to preserve the openness of this sound in words for which there is an English cognate with the so-called “long o”,—a very different sound, e. g., **soldat**, **flotter**, **produire**, **vogue**, **note**.

EXERCISE.—Notice, moment, flotter, victorieux, prononciation, local, proposer, convoquer, oval, postérieur, obliger, domestique, possessif, coquette, police.

3. **ô** may also be represented by *o* (without accent mark) when final, or followed by silent consonants in the same syllable : **zéro**, **mots**, **Vosges**. Likewise by *o* before an *s* pronounced like *z*, and before the ending *-tion* : **rose**, **motion**.

EXERCISE.—Sol, tôt, Cyrano, chose, émotion, chevaux, flot, pot, trot, trop, tableau, primo, dos, nos, vieillot, poser, position, potion, rose, curiosité, positif, rôder, rôdent, pauvre, aumône, rosiers, gros, chômer, oser.

REMARK. It is important to distinguish this *o* from that found in English cognates : **positif**, **curiosité**.

4. ou.

EXERCISE.—Bijou, joujou, froufron, amour, époux, épouse, labour, détour, amoureux, douloureux, doutez, courage, touriste, poule, poulain, Toulouse, Douvres, boulevard, converse, boue, boursouffle, touchent.

EXERCISES ON SERIES II. (1) â, o, ô, ou; â, u, ô, ou; etc., 5 times.

(2) â ----, o ----, ô ----, ou ----. Repeat (1) and (2).

(3) *Base*, *botte*, *beau*, *boule*; *case*, *col*, *côte*, *cou*; *sas*, *sol*, *saule*, *sou*; *damner*, *dot*, *dos*, *douche*; *fable*, *folle*, *faux*, *fou*; *gaz*, *gomme*, *gauche*, *goût*; *jaser*, *Job*, *jaune*, *joue*; *lâche*, *Loches*, *lot*, *loup*; *mâche*, *molle*, *môle*, *moule*; *nation*, *note*, *nos*, *nous*; *Pâques*, *Paul*, *Pau*, *poule*; *râle*, *rhum*, *rose*, *roux*; *tâche*, *toque*, *tôt*, *tout*; *vase*, *vol*, *vos*, *vous*; *grisâtre*, *Basoche*, *zone*, *Zoulous*.

SERIES III.

1. **u**. Review the directions for making this sound. By exception the letters *eu* are pronounced **u** in all forms of the verb **avoir** (that is to say, the *e* is silent): *eurent*, *eu*, *eut*.

EXERCISE.—*Murmurer*, *culbute*, *j'eus*, *eut*, *eurent*, *eûmes*, *eûtes*, *eu*, *allure*, *piqure*, *univers*, *Hugo*, *puni*, *lugubre*, *furent*, *murmurous*, *rustre*, *brune*, *pluriel*, *prune*, *ventru*, *union*, *universel*, *unique*.

2. **eû** is also represented in French spelling by the letters *eu* before an *s* with the sound of *z*, and in a few other cases: *creuser*, *neutre*, *jeûne*, *bleuâtre*, *jeudi*.

EXERCISE.—*Heureux*, *neutre*, *précieuse*, *heureuse*, *Meuse*, *berceuse*, *danseuse*, *creuse*, *creusons*, *amoureux*, *boueux*, *honteux*, *curieux*, *désireux*, *jeudi*, *bleuâtre*, *jeûne*, *quene*.

3. **eu** may also be represented by *œ* and *eu* before *il* and *ill*: *œil*, *œillet*, *feuille*. Also by *ue* after *c* and *g*: *accueil*, *orgueil*.

EXERCISE.—*Aveugle*, *denil*, *seuil*, *heurter*, *penplier*, *farceur*, *plaideur*, *couleuvre*, *pêcheur*, *pêcheur*, *hauteur*, *recueil*, *orgueil*, *feuille*, *accueil*, *pleure*, *meure*, *meurent*, *venille*, *veuilles*, *voleurs*, *veulent*, *malheur*, *auteur*, *œuvre*, *docteur*, *chaleur*.

4. **e** may also be represented by *ai* in the first syllable of words of two syllables derived from **faire** : **faisons**, **faiseur**, **faisait**, **faisant** (also **satisfaisant**).

REMARK.—It is important to note that “feminine *e*” is frequently silent in French. This is notably true in the following cases : (1) At the end of words of more than one syllable : **étape**, **barbe**, **pâte**, **rade**, **brique**, **vogue**. (2) When followed by *s* of the plural and by final *-nt* of verbs (third person plural) : **perches**, **hommes**, **cherchent**, **donnent**. (3) Whenever it can be omitted without leaving an unpronounceable group of consonants (especially in familiar speech) : **élever**, **la revue**, **libre arbitre**, **au revoir**.

EXERCISE.—Faisons, faisais, faisant, bedeau, devenir, ferons, guenille, jeter, quenelle, leçon, mesure, neveu, peser, revue, semer, tenir, venir, je te dis, je le vois, rejeté, tout le monde, en revanche, la revue, le petit, élevant, et le vent, le neveu, acheter, peloton, Lammenais, au revoir, votre âge, contre elle, entre autres, libre arbitre, quatre-temps, quatre-vingts, parvenu, arquebuse, fleur de lis, Angleterre, autrefois, grenouille, âpreté, sifflera, Notre-Dame.

REMARK.—As has been stated, **u** has the lip-position of **ou** and the tongue-position of **i**. **eú** has the lip-position of **ô** and the tongue-position of **é**. Similarly, **eu** is a combination of **o** and **è**. In each case this should be a *real combination in a single sound*, and not a transition from one to the other. These sounds may be advantageously practised side by side.

EXERCISES.—(1) **i**, **ou**, **u** ; **i**, **ou**, **u** (to be repeated). (2) **Bise**, **bouf**, **bu** ; **qui**, **cou**, **cuve** ; **si**, **sou**, **su** ; **dis**, **doux**, **du** ; **fis**, **fou**,

fume; *guide*, goût, aigüe; gille, jour, jure; lis, loue, lu; mit, mou, mû; nie, nous, nû; pîle, pouls, pu; ri, roue, rue; tige, touche, tu; ville, voue, vu; visite, Zoulous, mesure.

(3) é, ô, eû; é, ô, eû (to be repeated). (4) Bébé, beau, bœufs; indiquer, cône, queue; céder, sot, ceux; dé, dôme, deux; fée, faux, feu; gué, Goth, gueux; j'ai, geôle, jeu; lez, l'eau, gouleux; Médie, mot, Meuse; né, nos, nœud; péton, peau, pen; ré, rôle, heureux; thé, taupe, teuton; véto, veau, vœu; zébré, zone, des œufs.

(5) è, o, eu; è, o, eu (to be repeated). (6) Baie, bonne, beurre; qu'est-ce, comme, cœur; c'est, somme, sœur; dès, donne, deuil; fête, forme, feuille; guerre, gomme, orgueil; jet, Job, jeune; lait, loque, leur; mets, molle, meure; neige, noce, neuf; pèse, poche, peur; reine, robe, horreur; terre, tort, hauteur; vaine, vol, veuf; zèbre, zostère, onze heures.

SERIES IV.

Read again the earlier discussion of nasals. A vowel is not nasal when followed by *mm*, *mn*, *nn*: **immoral, année, calomnie**. A single *m* or *n* when followed by a vowel or *h*-mute is not in the same syllable with the preceding vowel, and therefore does not cause nasality: **inutile, bonheur**.

I. ã.

EXERCISE.—Enfant, dansant, changeant, patience, patient, flambeau, entendant, mangeant, semblant, entrant, cancan, entend, entendons, enfantent, enfantez, chantant, banque, Champagne, vêtement.

2. ã may also be written *yn* and *ym*: **syntaxe, nymphe**. It is represented further by *en* when final (or followed by *s* of the plural) after *y* or *i* (**Troyens, rien**); likewise by *en* after *i* in verb-forms from **tenir** and **venir** (**tien, vien**).

EXERCISE.—*Syntaxe, peinture, moyen, maintient, ainsi, marin, américain, ancien, bien, chien, mien, tien, Troyen, doyen, tiens, vient, maintiens, Tonkin, chemin, voisin.*

3. *õ*.

EXERCISE.—*Compter, onzième, fonction, tombeau, comptons, prononciation, savon, savons (contrast savant), plongeons, front, Odéon, nom, non.*

4. *ëü*.

EXERCISE.—*Chacun, quelqu'un, emprunter, emprunt, Autun, commun, parfum, aucun.*

ADDITIONAL EXERCISES:—(1) *ã, ê, õ, ëü; â, é, ô, eu*, etc., 5 times.

(2) *ã ---, ê ---, õ ---, ëü ---*. (3) *Banc, bain, bon, bun**; *camp, quinze, conte, qu'un*; *dans, daim, dont, d'un*; *fend, faim, font, fun**; *gant, gain, gond, gun**; *Jean, gindre, jonc, jeun*; *l'an, lin, long, l'un*; *manche, main, mon, Meung*; *Nantes, nain, non, nun**; *pente, pain, pont, pun**; *rang, reins, rond, run**; *sang, sain, sont, sun**; *tant, teint, ton, Autun*; *vent, vain, vont, vun**; *des anges, zain, des ongles, zun**.

REMARK.—The confusion of *nasal vowels* with *oral vowels followed by a consonantal m or n* is so common that a further exercise is here given to accustom the student to the distinction. No new rules are necessary.

EXERCISE.—(Write phonetically¹ and pronounce). *An, âne, année, anis, tant, temps, femme, rang, rame, paysan, paysanne*,

¹ The phonetic transcription of words having as their last pronounced element a consonantal *m* or *n* may involve some confusion to the beginner; for instance, *an* and *un* are one thing as phonetic symbols, and quite another thing (i. e., mere nasals) if they be taken as conventional spellings of French words. To avoid this embarrassment, we may either omit altogether the phonetic writing of such words, or we may direct students to indicate final *m* and *n* by double letters, thus: *ânn, unn, damm, fumm*.

flamme, flambeau, gens, gêne, rien, reine, fin, fine, sain, saine, Seine, instinct, inutile, infâme, inertie, prochaine, prochain, semaine, douzaine, faim, guimpe, immortel, immense, simple, don, donne, bonne, bon, personne, ton, zone, son, sonne, comble, tome, omelette, ombrelle, un, une, unité, brune, brun, jeun, jeune, lune, lundi.

QUANTITY OF VOWELS.

French vowels are usually short and sharp, as compared with English. It is true, however, that the vowel of the stressed syllable of a word (i. e., the final syllable) is sometimes long, particularly if that word occupy an emphatic place in the phrase. The following simple rules will aid the student to distinguish long vowels :

(1). Any stressed vowel followed by **y, v, z, or j** is long : **fille, sève, chose, loge.**

(2). Any stressed vowel is long when followed by **r**, provided this **r** be not itself followed by a pronounced consonant : **part, père, port, dirent.** (Compare **parte, perte, porte.**)

(3). **â, ô, eû,** and the four nasal vowels are long when stressed and followed by pronounced consonants : **pâte, rôle, creuse, tante, feinte, humble, longue.** (Note the *short finals* : **eas, dos, veux, tant, vin, un, long.**)

(4). Stressed vowels written with the circumflex accent are usually long : **pâte, bête, gîte, chôme.** (Not, however, **êtes** and the endings of the preterit).¹

EXERCISE.—(Write phonetically and pronounce. Place a colon after each long vowel, thus :—*tâ:t, diksyonè:r*). *Batte, français, père, tante, tant, sève, porte, heure, long, longue, lourd, lourde, Lourdes, ouvert, ouverte, généralité, universel, fini, rose, île, papa, travail, plainte, hibou, peux, fête, parte, académie, Meuse, vêts, humble.*

SUPPLEMENTARY VERB-EXERCISES ON THE VOWEL SOUNDS

i

Je visite, tu visites, il visite, nous visitons, vous visitez, ils visitent.

Je finis, tu finis, il finit, nous finissons, vous finissez, ils finissent.

é

Je pénétrai, tu pénétras, il pénétra, nous pénétrâmes, vous pénétrâtes, ils pénétrèrent.

Je réfléchis, tu réfléchis, il réfléchit, nous réfléchissons, vous réfléchissez, ils réfléchissent.

è

Je vêts, tu vêts, il vêt, nous vêtons, vous vêtez, ils vêtent.

Je laissais, tu laissais, il laissait, nous laissions, vous laissiez, ils laisseraient.

a

Je harasse, tu harasses, il harasse, nous harassons, vous harassez, ils harassent.

Je balafre, tu balafres, il balafre, nous balafrons, vous balafrez, ils balafrent.

â

Je blâme, tu blâmes, il blâme, nous blâmons, vous blâmez, ils blâment.

Je pâlis, tu pâlis, il pâlit, nous pâlissons, vous pâlissez, ils pâliissent.

o

J'honore, tu honores, il honore, nous honorons, vous honorez, ils honorent.

J'autorise, tu autorises, il autorise, nous autorisons, vous autorisez, ils autorisent.

ô

J'ose, tu oses, il ose, nous osons, vous osez, ils osent.

Je chôme, tu chômes, il chôme, nous chômons, vous chômez, ils chôment.

ou

Je boursoufle, tu boursouffles, il boursoufle, nous boursoufflons, vous boursoufflez, ils boursoufflent.

Je touche, tu touches, il touche, nous touchons, vous touchez, ils touchent.

u

Je fus, tu fus, il fut, nous fûmes, vous fûtes, ils furent.

J'eus, tu eus, il eut, nous eûmes, vous eûtes, ils eurent.

Je murmure, tu murmures, il murmure, nous murmurons, vous murmurez, ils murmurent.

eú

Je veux, tu veux, il veut. Je peux, tu peux, il peut.

Je creuse, tu creuses, il creuse, nous creusons, vous creusez, ils creusent.

eu

Je pleure, tu pleures, il pleure, nous pleurons, vous pleurez, ils pleurent.

Je meure, tu meures, il meure. Je veille, tu veilles, il veille.

e

J'ensevelis, tu ensevelis, il ensevelit, nous ensevelissons, vous ensevelissez, ils ensevelissent.

Je redeviens, tu redeviens, il redevient, nous redevenons, vous redevenez, ils redeviennent.

ã

J'entends, tu entends, il entend, nous entendons, vous entendez, ils entendent.

J'enfante, tu enfantes, il enfante, nous enfantons, vous enfantez, ils enfantent.

ẽ

Je crains, tu crains, il craint. Je tiens, tu tiens, il tient.

Je maintiens, tu maintiens, il maintient, nous maintenons, vous maintenez, ils maintiennent.

õ

Je compte, tu comptes, il compte, nous comptons, vous comptez, ils comptent.

Je plonge, tu plonges, il plonge, nous plongeons, vous plongez, ils plongent.

ẽũ

J'emprunte, tu empruntes, il emprunte, nous empruntons, vous empruntez, ils empruntent.

II.—THE SEMIVOWELS

1. *y* may also be represented by *ï* between vowels (except when the second is *e*): *aïeul*. “Liquid *l*” is also simply another way of writing this *y* (*bataillon*); and it may *follow* another vowel (thus, *grenouille* = *grenouy*, not *grenwi*).

REMARK.—The letter *y* between vowels is usually equivalent to *i* + *y*; thus *payer* = *pai-yé* = *pèyé*. In *pays* and derivatives, *y* = *i* + *i*: *pays* = *péi*.

EXERCISE.—*Payer*, *pays*, *paysage*, *moyen*, *foyer*, *fouille*, *grenouille*, *entier*, *entière*, *aïeul*, *baïonnette*, *travail*, *bataille*, *feuille*, *éventail*, *écueil*, *écureuil*, *caille*, *faïence*, *premier*, *cahier*, *papier*, *piano*, *étudier*, *période*, *Molière*, *société*,¹ *manière*, *soleil*, *œil*, *filles*, *vieille*, *accueillir*, *cailloux*, *Versailles*.

2. *w* is also written *w* and *wh* in English words: *tramway*, *whist*.

EXERCISE.—*Fouetter*, *whist*, *tramway*, *foi*, *ployer*, *employer*, *tutoyer*, *foyer*, *broyeur*, *dévouer*, *dévoier*, *ouate*, *oie*, *hoirie*, *Oise*, *oiseau*, *wigwam*, *ouaille*, *oisif*, *oindre*, *whig*, *oui*.

3. *u*.

EXERCISE.—*Buisson*, *puissant*, *Bossuet*, *nuisible*, *cuisine*, *depuis*, *huileux*, *huissier*, *huilerie*, *huitaine*, *huitième*, *bruit*, *minuit*.

¹ Great care should be taken in words like this, which have English cognates stressed on the *i*, to be sure that the stress be on the final syllable, and that the *i* be pronounced as the semivowel *y*: *société*, *dialogue*, *diamant*.

III.—THE CONSONANTS

1. **r.** Read again the previous treatment of this sound. Care should be taken with all words ending in the group *consonant + r + e* (e. g., **centre**); the English cognates of these words have two full syllables, but the French *re* should receive only a light whispered pronunciation, and not be made a distinct syllable.

r may also be made by the vibration of the soft palate: this sound is popular in France at present, but it is extremely difficult for foreigners.

EXERCISES.—(1). *arbre, meurtre, rustre, prêtre, Chartres.*

(2). *arrière, barbare, Bernard, brancard, brocard, carte, Ferrare, garnir, meurtre, raidir, rajeunir, rapporteur, rare, rareté, raréfier, regard, rendre, rempart, remarque, revenir, rire, ronron, rural.*

(3). *Rire,¹ réel, reine, rapide; ras, rognon, rôle, roue; rue, peureux, terreur, rejeter; rampe, Rhin, roud, brun; rien, roué, ruine.*

2. **l.** Read again the instructions for making this sound. Do not pronounce the final *-le* like the “*el*” of cognate English words; this *l* should receive only a light whispered sound (e. g., **table**). *L* is silent in *fi/s*.

EXERCISE.—*Aulu-Gelle, loyalement, littéralement, Philomèle, législateur, légal, libéral, colonel, légion, lit, veulent,*

¹ Beginning at this point the exercise consists of words containing **r** followed by each of the 16 vowels arranged in their four series, and then by the 3 semivowels. Similar exercises will be given under each consonant, whenever possible.

plutôt, fatal, alléluia, balancelle, cellule, collatéral, filial, local, volatile, Blois, ployer, cloître, cloison, bleu, blême, blé, blond.

Lit, léger, lait, la ; las, loge, l'eau, louche ; lu, goureux, leur, le ; l'an, lin, long, l'un ; lier, loueur, lueur.

REMARK.—When *ill* begins a word it is pronounced as **i + l**, not as **y**: *illégal*, *illusion*. *Ill* and *il* also have the sound of **i + l** in some isolated words (see exercise 1).

EXERCISES.—(1). *Illicite*, *illégal*, *illuminer*, *illusion*, *illégitime*, *illettré*, *Illyrie*, *illisible*, *illustre*, *codicille*, *mille*, *myrtille*, *pupille*, *tranquille*, *vaudeville*, *ville*, *village*, *Achille*, *Lille*, *distiller*, *instiller*, *osciller*, *billion*, *millier*, *imbécillité*, *pusillanime*, *cil*, *fil*, *mil* ("1000"), *vil*, *avril*, *péril*.

(2). *Liquid l*. *Bataille*, *bétail*, *billet*, *bouteille*, *brouillard*, *cercueil*, *cheville*, *fauteuil*, *orteil*, *soleil*, *Versailles*, *travaillent*, *accueille*, *vieillard*, *cailloux*, *grenouille*, *dépouille*, *éveil*, *éventail*, *Castille*, *Séville*, *babiller*.

3. **t**. Keep the tongue well forward, especially in *tr*. The letter *d* is pronounced **t** in "linking" (see page 37): *quand(t) il vient*.

EXERCISE.—*Activité*, *attenta*, *attrister*, *contenter*, *entêté*, *latitude*, *mixture*, *tâter*, *taffetas*, *testateur*, *total*, *traiter*, *tuteur*.

Tige, *thé*, *tais*, *ta*; *tas*, *tonne*, *tôt*, *tout*; *tu*, *boiteux*, *lenteur*, *te*; *tant*, *teint*, *ton*, *Autun*; *question*, *toi*, *tuile*.

4. ñ.

EXERCISE.—*Campagne*, *Champagne*, *Charlemagne*, *cognac*, *compagnon*, *Gascogne*, *Boulogne*, *vergogne*, *hargneux*, *soigneux*, *Allemagne*, *magnifique*, *magnésie*, *magnanime*, *ligne*, *éloigner*, *soigne*, *règne*, *peigne*, *digne*, *bagne*, *poignard*, *soigné*, *régnait*, *réгна*, *bourguignote*, *agneau*, *gagneur*, *gagnant*, *rognon*, *Régnier*, *baignoire*.

The remaining French consonants are not essentially different from the corresponding English sounds, except for greater vigor and distinctness of articulation. We shall give a list of them, with exercises and a statement of their spellings. In general it should be remembered that **f**, **s**, **sh**, **p**, and **k** are strong and sharp; that **v**, **z**, **j**, **b**, **d**, **g**, **m**, and **n** are vigorously hummed; and that consonantal **m** and **n** are to be sharply distinguished from the *m* and *n* which are simply signs of nasality.

1. **f** is represented by *f* and *ph*: **fil**s, **philosophie**.

EXERCISE.—Falsifier, fanfare, fieffe, fibre, gouffre, froufrou, souffler, trèfle, philosophe, nymphe, asphodèle, Phèdre, Alphonse, bœuf, chef, nef, vif, neuf, juif.

Fine, fée, faible, femme; infâme, fort, faux, fou; fut, feu, feuille, fenêtre; enfant, faim, font, fun*; fier, foin, fuir.

2. **s** is represented in French by :

(1). *s*, except when between two vowels: **sœur**, **pension**, **hélas**.

(2). *ss*: **casser**.

(3). *c* and *sc* before *e*, *i*, and *y*: **ceci**, **science**, **Scythes**, **Cyrano**, **scène**.

(4). *ç* before *a*, *o*, and *u*: **perçait**, **commençons**, **reçu**.

(5). *t* in many endings in which it is followed by *i*: **nation**,¹ **initial**, **partiel**, **patience**, **minutieux**, **inertie**, **Titien**, **balbutier**, **initier**.

(6). *x* in **dix** and **six**, when these numerals do not precede and modify a noun: **c'est le six**.

¹ In these words care must be taken to avoid the "*sh*" of English cognates. Nation is "na-syon", not "na-shon".

EXERCISE.—Assassinat, assumption, cassation, cession, cécité, concession, Cyr, dispenser, garçon, observer¹, Persan, persuader, diversion¹, social¹, recevoir, cigale, maçon, déçu, perça, omniscience¹, initial¹, patience¹, essentiel¹, balbutier, dix, Bruxelles.

Cire, série, scène, sage; sar, sotté, seau. sou; su, ceux, seul, se; cent, saint, son, sun*; science, soie, suis.

3. **sh** (like the English *sh* in “show”) is represented by *ch* before a vowel (except in a few words, like **archange**, in which it = **k**): **champ**, **vaché**².

EXERCISE.—Chasse-mouches chercher, chevaucher, chèvre, chuchotement, chuchoter, rèche, revanche, riche, archiduc, architecte, archives, schisme, schiste.

Chine, shériff, chène, chat; Châlons. choquer. chômer, chou; déchu, fâcheux, pêcheur, cheville; chant, prochain, Pichon, chun*; chien, échouer, chuinte.

4. **v** is represented by *v*, and by *f* in “linking” (see page 37): **sève**, **neuf (v) enfants**³.

EXERCISE.—Raviver, revolver, valve, verve, verveine, veuille, vivace, vivant, vivement, vivier, vîve, vivre.

Vie, Vénus, veine, va; vase, votre, vôtre, vouîte; vu, veut, veuve, venir; vent, vain, vont, vun*; vient, dévoué, vui*.

5. **z** is represented in French by *z*, by *s* between vowels, and by *s* and *x* when linked: **Balzac**, **prison**, **mes amis**, **six enfants**. Also by *x* in **deuxième**, **sixième**, **sixain**, **dix-huit**, and **dix-neuf**.

EXERCISE.—Rose, saison, Suzanne, écraser, raser, ruse, oser, lisible, amuser.

¹ Note how these words differ from English cognates.

² Also by *sh* and *sch* in foreign words: **shériff**, **schiste**.

³ Also by *w* in German words (**Wagram**), and usually in **wagon**.

Asie, *apaisé*, *zèle*, *besace*; *grisâtre*, *désordre*, *zone*, *résoudre*; *des unions*, *des œufs*, *dix heures*, *oserai*; *disant*, *cousin*, *maison*, *zun**; *visière*, *zouave*, *dix-huit*.

NOTE.—*X* has two sounds in addition to those discussed under *s* and *z*:—

1st, *k* + *s*, its usual value: *fixe*, *Alexandre*, *excellent*, *index*;

2nd, *g* + *z* in initial *ex-* (or *inex-*) + vowel: *exercer*, *exemple*.

EXERCISES ON *X*.—(1). *k* + *s*: *Index*, *Ajax*, *Alexandre*, *Aix*, *préfix*, *exquis*, *excuser*, *fixer*, *syntaxe*, *expliquer*.

(2). *g* + *z*: *Exemple*, *exotique*, *exact*, *exercice*, *exigeant*.

(3). *s*: *Auxerre*,¹ *Bruxelles*, *soixante*, *j'en ai dix*, *c'est le six*.

(4). *z*: *deuxième*, *sixième*, *dixième*, *dix heures*, *deux enfants*.

6. *j* has the sound of *z* in "azure" or of *s* in "measure" (the sound of *j* in the English "judge" is not French). This sound is represented by *j*; by *g* before *e*, *i*, and *y*; and by *ge* before *a*, *o*, and *u*: *jaune*, *gens*, *gîte*, *gymnase*, *mangea*, *mangeons*, *gageure*.

EXERCISE.—*Georgette*, *jujube*, *Anjou*, *Jules*, *jouer*, *jour*, *loge*, *ronge*, *rouge*, *serge*, *liège*, *genoux*, *agiter*, *large*.

Gîte, *j'ai*, *j'aime*, *jatte*; *jaser*, *Georges*, *jaune*, *joujou*; *jurer*, *jeu*, *jeune*, *je*; *gens*, *gingembre*, *jonc*, *à jeun*; *Gier*, *joindre*, *juin*.

7. *p* is represented by *p*, which is silent in many important words, such as *baptême*, *baptiser*, *compte*, *exempt*, *prompt*, *sculpter*, *sept* (or *sept*).

¹ *Auxerre*, *Bruxelles* and *soixante* are three exceptional words in which *x* = *s*.

EXERCISE.—*Apoplexie, épopée, hippopotame, palper, pape, pampre, palpitan, parape, parapluie, papillon, pompe, pipe.*

Pie, pénible, pair, papa; pas, pomme, peau, poule; pu, peut, peuve, petit; pan, pain, pont, pun; pion, pois, puis.*

8. **k** is represented by *c* (except when before *e, i, y* or *h*), by *qu* (the *u* being silent), and by *k* in foreign words: **caisse, corps, cure, action, lac, qui, que, quand, whiskey.**

EXERCISE.—*Acoustique, cacao, calquer, cantique, caricature, Caucase, caustique, cocon, concours, coucou, cosmétique, chaos,¹ cœur, chloride, chrétien, archange, archétype, écho, orchestre, choléra, choral, chorège, Bacchus, Chanaan, Achab, lichen.*

Qui, képi, qu'est-ce, car; cas, comme, cône, con; cure, queue, cœur, que; quand, quinze, compte, qu'un; qui est-ce, coin, cuire.

9. **b** is represented in French by the letter *b*.

EXERCISE.—*Baba, babiller, balbutier, bambou, barbare, barbe, barbiche, barbier, bébé, bibelot, bombe, brebis, bonbon.*

Biche, bévue, bêche, battre; bâtir, bonne, beau, bouche; bu, bœufs, bœuf, benêt; banc, bain, bon, bun; bière, bois buis.*

10. **d** is represented in French by *d* alone (which, however, becomes *t* in "linking"). Make it a resonant English *d*, with the tongue well forward and its tip pressed against the upper front teeth.

EXERCISE.—*Dada, dédain, dedans, dédier, dédire, dédit, déduire, descendant, démodé, diadème, Diderot, Didon, Daudet, rude, prude, plaider, sud, Alfred, David.*

¹ As intimated above, *ch* = **k** in a few words, even before a vowel.

Di, *dé*, *daine* *date*; *damner*, *donner*, *dôme*, *douche*; *du*, *deux*, *deuil*, *devenir*; *dent*, *dinde*, *don*, *d'un*; *diable*, *douane*, *duo*.

11. *g* is represented in French spelling by *gu* before *e*, *i*, or *y*; elsewhere by *g*: *guerre*, *guide*, *Guy*, *gant*, *gomme*, *algu*, *grand*, *agglomération*. *G* is silent in *doigt*, *vingt*, and a few other words.

EXERCISE.—*Agrégat*, *églogue*, *gangrène*, *gargotte*, *gar-gouille*, *gogo*, *goguette*, *Gonzague*, *galant*, *guider*, *gonfler*, *guêpe*, *Guy*.

Guide, *gai*, *guet*, *garçon*; *gâter*, *gomme*, *gauche*, *goût*; *guttier*, *gueux*, *gueule*, *guenille*; *gant*, *gain*, *gond*, *gun**; *narguions*, *goitre*, *aiguille* (*u* sounds as *u*).

12. *m* is represented by the letter *m* alone, which is silent in *damner* and *automne*.

EXERCISE.—*Maman*, *mamelon*, *mammelle*, *malmenier*, *mar-mite*, *mêmement*, *mémoire*, *monerie*, *monument*, *monotonie*, *murmure*, *album*, *Siam*, *indemnité*.

Mie, *métier*, *mai*, *ma*; *mâle*, *molle*, *maux*, *mou*; *mur*, *Meuse*, *mœurs*, *mener*; *manche*, *main*, *mon*, *Meung*; *miette*, *mois*, *muel*.

13. *n* is represented by the letter *n*, which is silent in final *-ent* of verbs (3rd person plural); *donnent*. By exception *monsieur* = *mesyeu*.

EXERCISE.—*Anonner*, *Nanine*, *Ninette*, *nomination*, *nominatif*, *nonne*, *nonobstant*, *nounou*.

Nîmes, *Néron*, *nette*, *nappe*; *navrer*, *notre*, *nôtre*, *nous*; *nu*, *nœud*, *neuf*, *neveu*; *Nantes*, *nain*, *non*, *nun**; *nièce*, *noir*, *nuit*.

14. *H* is always silent in French; but in about 400 words, chiefly of Greek or Germanic origin, it is called "aspirate *h*" (marked '*h*' in some dictionaries), *in*

which cases the letter amounts to nothing more than a sign to prevent elision and linking. Compare *l'homme* with *le héros*, *l'honneur* with *la haine*, *les(z) heures* with *les haches*.

Some of the common words with aspirate *h* are:—*hache*, *haine*, *haïr*, *halle*, *hanche*, *hardi*, *haricot*, *harpe*, *hasard*, *hâter*, *haut*, *héros*, *hideux*, *homard*, *honte*.

FINAL CONSONANTS.

Consonants at the end of French words are usually silent; the only ones that are commonly heard are *c*, *f*, *l*, *r*, and *g*. We shall now discuss the most common exceptions to this principle.

I. 1. Final *s* is pronounced in many words, such as: **Blas**, **Reims**, **chorus**, **tous** (when not just before the word it modifies), **fi/s**, **hélas**, **lis**, **mars**, **vis**.

2. *T* is sounded in **sept** and **huit** (except when they precede and modify a word beginning with a consonant); also in **dot**, **Christ**, **rapt**, **vingt-cinq**, etc.

3. In many foreign words final *m* and *n* are pronounced as consonants: **Siam**, **Priam**, **Aden**, **Éden**.

II. 1. *r* is silent in most words of more than one syllable ending in *-er* (**aimer**, **officier**¹); also in **monsieur**, **messieurs**, and **volontiers**. Any final consonant after *r* is silent: **clerc**, **fort**.

¹ But final *r* is pronounced in **amer**, **cuiller**, **hiver**, **enfer** and a few more such words.

2. *f* is silent in **clef**, **bœufs** (*pl.*), **œufs** (*pl.*), **nerf** (usually), and **neuf** (before a noun beginning with a consonant)¹.

3. Final *c* is frequently silent: **estomac**, **tabac**, **banac**.

4. Final *g* is silent in **cinq** before a noun beginning with a consonant.

LINKING.

Many of the regularly silent final French consonants are sounded when they are in close logical connection with a word following that begins with a vowel sound: compare **vous** and **vous** (*z*) **aimez**. No complete set of rules can be given to govern this principle of linking, but the following facts may be borne in mind:

I. *The following are always linked:—*

(1). Subject or object pronoun with its verb: **nous aimons**, **je vous aime**.

(2). Articles and adjectives with a noun following: **les enfants**, **charmant homme**.

(3). Verb and pronoun subject: **part-elle**.

(4). Preposition² with object: **dans une heure**.

(5). Adverb with word modified: **fort instruit**.

(6). Common phrases: **mot à mot**, **plus ou moins**.

¹ Also in **chef d'œuvre** and some other phrases.

² Except **selon**.

II. *Avoid linking* before words beginning with aspirate *h*, and before *huit*, *onze*, and *oui*: *deux héros, quatre-vingt-onze, mais oui*. Avoid also linking the *t* of *et*, the final *m* of a word ending in a nasal vowel, and (usually) the final consonant of singular nouns (except in fixed phrases): *Jean et Alice, un nom anglais, un mot allemand*. Do not link words separated by a pause, nor the *s* of the plural in compound words (*arcs-en-ciel*).

III. The following finals have a peculiar value when linked: *s* and *x* become *z* (*mes amis, dix heures*); *d* becomes *t* (*grand homme*); *f* becomes *v* (*neuf heures*). Final nasal vowels usually retain their nasality and carry over an *n* (but not an *m* as a consonant): *en allant, bien aimable*.

EXERCISE.¹—(Write phonetically and pronounce). Un nom allemand s'entend de temps en temps. Mon ami, vous êtes bien aimable. Ce mot anglais, est-il dans un livre? Quand il a un portrait artistique il le donne aux enfants. Allons-y; nous verrons de beaux yeux. Vous en avez. On entend leurs amis chez eux. Le pot à eau est rempli petit à petit. Les hauteurs. Lui et elle sont arrivés. Il n'est bon à rien. C'est un coup imprévu. Ce grand homme a quatre-vingt-onze ans.

¹ Hereafter the student will be left to himself to discover the silent letters

PART III
SENTENCE EXERCISES

i

1. Le ministre a fini à midi.
2. Dites-lui qu'il dîne à six heures et demie.
3. Finis vite ton dîner, et lis ce livre.

é

1. J'ai laissé ma clef chez le député.
2. Bérénice est pénétrée de l'idée.
3. Notre sénat dégénéré a cédé cette année.
4. La fée a emporté le nez et le pied du bébé.
5. Je serai charmé de sa fidélité et de sa sérénité.
6. La fumée dans le pré vient du blé.

è

1. Est-il vrai qu'elle aimerait les pêches?
2. La reine restait sur la scène de ses défaites.
3. Laisse les chaises dans la maison.
4. La bête n'aime guère la chaîne.
5. Les belles fêtes à Rennes et à Vincennes seraient au soleil.
6. Mais, qu'est-ce que c'est que ce chêne au sommet?

a

1. Papa part, à la fois malade et malheureux.
2. Voilà, madame, le malade qui a soif.
3. La salle de la façade est sale.

â

1. La pâte n'est pas gâtée.
2. Ils ont fait la voie dans le bois en trois mois.
3. Votre âme sera condamnée à Pâques.

o

1. Le soldat met la pomme dans sa poche et sort.
2. Octobre est en automne.
3. La forte colonne des soldats s'approche.
4. Notre bonne est sotte et folle.
5. Le bord de sa robe aura la forme du col.
6. Le gosse adore le soldat mort.

ô

1. Vos beaux chevaux rôdent trop.
2. C'est un drôle de pauvre qui fait l'aumône aux autres.
3. Nos gros rosiers sont arrosés.
4. Cyrano est trop sot ; il pose une rose sur les chevaux.
5. La peau du pauvre veau est jaune ; la vôtre est rose.
6. La position de l'eau et du seau dans le tableau est drôle.

ou

1. Vous doutez du courage du touriste ?
2. La poule joue sous le poulain.
3. A Toulouse et à Douvres les boulevards sont couverts de boue.

u

1. Tu murmures contre l'univers.
2. Hugo a vu qu'il serait puni plus d'une fois.

3. La vue de la lune est lugubre sur le mur dans la rue.
4. Jules eût pu mettre les prunes dans la cuve.
5. Il eût vu, il eût bu plus d'une boisson pure.
6. La brune est plus rude qu'une mule furieuse.
7. Une Turque absurde insulte Lycurgue le rustre.
8. Les muscles du buste usurpent le sepulcre.
9. L'urne des Turcs nocturnes est absurde.
10. La statue du député du duc de Russie a disparu.

eú

1. Deux heureux amoureux jouent partout le même jeu.
2. Je veux deux œufs.
3. Jeudi le gueux joyeux va au même lieu.
4. Les yeux des bœufs ne sont ni bleus ni creux.
5. La danseuse est amoureuse du gueux pieux.
6. Dieu veut des joyeux, des heureux, et des pieux.

eu

1. Des voleurs veulent leur causer des malheurs.
2. L'auteur de cette œuvre est la sœur du docteur.
3. La veuve pleure : elle meurt de la chaleur.
4. Leur sœur aveugle cueille des fleurs.
5. Le peuple heurte le bœuf, auteur de son malheur.
6. Le jeune chœur a peur de la couleuvre.

e

1. Je ne te rejette pas.
2. Revenez à ce que le bedeau redoute.
3. Faisons-le jeter en prison.
4. Entre autres choses, venez lire la revue.
5. Au revoir ; je te reverrai demain.
6. Tout le monde aime votre neveu.

â

1. Il change cent francs à la banque tout en chantant.
2. La France est plus grande que l'Angleterre ou que la Champagne.
3. L'enfant change son vêtement en dansant.
4. Les gants de Jean sont dans sa manche.
5. Quand le camp des Français est entré, cent lampes éclairent le champ.
6. Mon gendre s'en va tout le temps chez sa tante.

ë

1. Le marin a du pain et du vin fin dans sa main.
2. Vingt-cinq chemins mènent au Tonkin.
3. Viens afin que ton voisin ne voie rien.
4. Quinze nains se joindront à vingt-cinq coquins en juin.
5. Rien ne vient du Rhin en vain.
6. Le chien du marin se tient loin de son voisin.

õ

1. Ton bon front est rond.
2. Mon oncle est tombé près de l'Odéon.
3. Nous savons qu'ils ont un nom long.
4. Le pont dont les gonds sont en jonc est long.
5. Nous comptons onze ombres rondes.
6. Le plomb fond sous le pont rond.

œu

1. Chacun a le visage brun.
2. Aucun ne cherche un emprunteur.
3. Quelqu'un à Mehun a du sens commun.
4. Les humbles aiment les parfums.

5. Un parfum brun n'est pas commun.
6. Un emprunt n'est qu'un humble don.

y

1. Le premier cahier de papier est sur le piano.
2. Étudiez la période ou le siècle de Molière.
3. Pierre et sa nièce boivent la bière à leur manière.
4. Les variétés de la société deviennent curieuses.
5. La science est bien ennuyeuse.
6. Vous étiez fier de votre curiosité.

w

1. Un joueur se joint à moi au bois.
2. Oui ; à l'ouest le roi a mis la douane.
3. La loi l'a fait fouetter trois fois.

u

1. Je ne puis lui offrir mon appui aujourd'hui.
2. Depuis le huit la pluie tombe sur les tuiles.
3. Le fruit est distribué gratuit dans la cuisine.
4. Bossuet est puissant depuis minuit.
5. Les nuages nuisent à l'huile et au cuivre.
6. L'huissier entend un bruit dans la cuisine.

r

1. "Sa croupe se recourbe en replis tortueux."
2. "Je pars, j'erre en ces rocs où partout se hérisse"...
3. Richard rit d'un rire rural, barbare.
4. Pour faire une prière le prêtre prend la route de Chartres.
5. Derrière le barbare le roi meurt de terreur.
6. Bernard regarde les brancards et les roues.
7. La reine remarque la peur du roi.
8. Le rat rit du ronron.

9. Les grandes roues roulent vers le rustre.
10. Trois portes des remparts sont fermées par trois prêtres.

1

1. Philomèle lit Aulu-Gelle littéralement et loyalement.
2. Le législateur est plutôt légal que libéral.
3. Les colonels veulent des légions loyales,
4. Elle laisse les lilas le long des saules.
5. Une illusion illégale est illicite en Illyrie.
6. Mille villes sont tranquilles en avril.
7. Une belle poule roule dans la foule des clercs.
8. Des fleurs bleues sont dans la belle malle.
9. Ils lisent la liste des législateurs.
10. Jules lève la longue gueule de la mule.

Liquid l (= y)

1. Ma fille travaille au soleil.
2. L'œil de la vieille nous accueille.
3. Une bataille de cailloux à Versailles.
4. Les grenouilles s'éveillent au soleil.
5. Le brouillard les accueille à Séville.
6. Le billet du vieillard qui travaille est à Auteuil.

t

1. Ta tante te tutoie tendrement.
2. Tartarin de Tarascon est attristé de l'attentat.
3. "Le riz tâté tenta le rat ; le rat tenté tâta le riz."
4. Le testateur est attristé de l'activité du tuteur.
5. La question du total est toute traitée.
6. Tais-toi ; tu t'entêtes trop tôt.

ñ

1. Charlemagne, daignez nous accompagner.
2. Ma compagne s'éloigne pour l'Allemagne.
3. La ligne de Boulogne en Gascogne est magnifique.
4. L'agneau magnifique s'éloigne du poignard.
5. Régnier gagne le bain en Bourgogne.
6. Le peigne est digne de la duègne magnanime.

f

1. Félix fait du feu quand il fait froid.
2. La foule fuit avec François Faure au fond de la forêt.
3. Enfin le fîfre filial a fini ses folies.

s

1. "Ce sont six cent soixante-six saucissons."
2. "Sois soucieux de son succès."
3. "Finissons ce fascicule ce soir."

v

1. "Avouez que vous vivez une vie vraiment vide."
2. "Voulez-vous venir vivre avec moi à Vevey?"
3. "A votre avis ma voix est comme couverte d'un voile."

z

1. "Zémire zézaie toujours en lisant."
2. "Le gazouillement des oiseaux oisifs résonne dans la maison voisine."
3. "Qui refuse, muse," disait Louise de Guise.

sh

1. "Je cherche un choix de chansons charmantes."
2. Charles chassera chaque mouche des champs.
3. Labiche cherche à choquer en chuchotant.

j

1. Le jeune agent se joint à Jean.
2. Je juge que George joue avec Jeanne.
3. "Vous jugez mal le génie d'Émile Augier."

p

1. Peut-être papa peut partir pour Paris.
2. Paul prend son parapluie de papier.
3. Le peuple prie le prince de partir à propos.

k

1. Qui est-ce qui croit que Carcassonne est écrasé?
2. Quatre coucous sont un chœur considérable.
3. Qui a conservé cette caricature de l'Académie?

b

1. "La biche aux abois bondit dans le bois."
2. Le barbare barbu babille comme une brebis.
3. Le bon bébé a la bouche pleine de bouillon.

d

1. Dans dix secondes le dindon rôdera dedans.
2. "Didot dîna, dit-on, du dos d'un dodu dindon."
3. Daudet n'est pas le descendant de Diderot.

g

1. L'égoïste est grand, gros, gras, et gris.
2. "Regardez les regards aigus de mon angora aux aguets."
3. "Guidez la gondole sans vous égarer dans le golfe."

m

1. Ma mère est morte d'une maladie mémorable.
2. Le marmouset murmure autour du monument.
3. Mon amour me mène à Nîmes.

n

1. "Nou, il n'est rien que Nanine n'honore."
2. Ne niez pas notre nationalité.
3. Une nue noire n'a pas de nuances.

H (mute)

1. L'homme s'habille en deux heures.
2. L'honneur nous harmonise.
3. Ton hostilité (*fem.*) est horrible.

H (aspirate)

1. Nous nous hâtons vers les hauteurs du Havre.
2. Le héros d'en haut est hanté des hurlements des Hollandais.
3. Deux Huguenots hardis sont harassés honteusement.

NOTE TO TEACHERS.—Important as the study of the elements may be, only the first steps toward a good pronunciation have been taken in this manual; the next step is the passing from studied correctness to instinctive correctness, and from the ability to pronounce carefully selected exercises to an easy pronunciation of normal French. If the best results are desired, teachers are urged to obey the following principles, after the material found in this manual has been mastered: (1). Assign daily lessons in pronunciation from some text; (2). Let these lessons be short, and let a few lines each day be written phonetically; (3). Give frequent written tests upon phonetic transcriptions and oral tests of ability to pronounce. In this way an intelligent interest will surely be maintained and good results will follow.

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